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pride in the work it was doing, and to the end remained unabated. His long association with his fellow-members of this board was marked by the courtesy and consideration that were characteristic of the man of high character and broad culture that he was, and has left among those of us who remain, the lasting impress of personal affection.

THE AMERICAN FEDERATION OF ARTS

THIS year the American Federation of Arts has chosen for the leading subject of discussion at its Eleventh Annual Convention, held May 19-21 in the Museum, the Establishment of Art Museums and the chief Museum Problems which are part of the daily grist which comes to the museum mill in always increasing quantity, now that museums have taken their place as educational institutions of first rank. Thus it has accorded the subject-matter of its convention to the text of the occasion, with due regard for the achievements of the Metropolitan Museum of Art in the development of this aspect of American culture. The speakers at the Eleventh Annual Convention of the Federation will include a number of museum workers and others who have striven to set in motion various types of educational machinery in the direction of the exploitation of art for the public good. There will be addresses on the Establishment of Art Museums, Museums as Community Centers, Museums and the Industrial world, Transient Exhibitions, Building up Permanent Collections, Lending Collections, and Methods of Reaching the People through lectures, moving pictures, etc. A series of addresses will approach the subject of the People's Picture Galleries—Billboards, Shop Windows, and Magazines.

A separate session of the Convention will be devoted to Federation matters, Extension of its Work, Art in the Home, and Traveling Exhibitions, of which forty-five have reached ninety-two cities thus far this year, making one hundred and fifty individual stops. One day will be devoted to a trip to Oyster Bay, at the kind invitation of Mr. Tiffany, to see Laurelton Hall, the

Louis Comfort Tiffany Foundation; and an evening has been set aside for a triad of dinners devoted to Industrial Arts, Community Art, and the Organization of Public School Art Societies. To illustrate the work with children, the Educational Department of the Metropolitan Museum will present a Children's Hour as the conclusion of one entire afternoon devoted to inspection of the Fiftieth Anniversary Exhibition.

R. F. B.

RECENT ACCESSIONS OF THE CLASSICAL DEPARTMENT

IN pre-war days the purchases made in Europe for the Classical Department were regularly sent to the Museum year by year, where they were first exhibited together in the Room of Recent Accessions and then placed in their respective galleries; so that the public could form a clear idea of the gradual growth of our collection. During the war such shipment became impossible, except on special occasions, with the result that much of the material acquired during the last five or six years has been accumulating on the other side in various countries. Even now only about one third of these acquisitions have reached the Museum. Since their arrival was so nearly synchronous with the Fiftieth Anniversary of the founding of the Museum, it was decided to make them a part of the exhibition in celebration of that event, and place them in the different galleries of the Classical Wing as special features, alongside the loans from private collections. Several pieces recently purchased in this country have been embodied with the collections in a similar way. The accessions shipped from Europe do not, as has been pointed out, in any way represent the full quota of our purchases since 1914, but they will show, at least, that the high standard of quality which we have set for our collection is being fully maintained. These objects (together with any others which may arrive within the next months) will be described at length in groups in subsequent articles of this BULLETIN; here it will be sufficient to give a general idea of the character of these acquisitions.

The bronzes, vases, terracottas, and smaller marbles have been distributed in the various period rooms, while the larger sculptures have been placed in the central hall. Of the latter there are only four. One is a statue of an old fisherman, an interesting companion piece to our old market woman, being a product of the same realistic school of the second century B. C. It is unfortunately very fragmentary, but a good idea of its original state can be obtained by a comparison with the photograph of another replica in the Palazzo dei Conservatori in Rome (in the case of comparative photographs). Three Roman portraits—a youth of the Augustan period, one of the Trajanic period, and a woman of the third century A. D.—are characteristic works of their time and in a remarkable state of preservation.

To the early Greek period (Second Room) belong a terracotta stand of the Dipylon geometric technique (Case M), and three pieces of seventh-century Rhodian ware (Case H 2), the first examples of that picturesque fabric in our collection. The grazing animals which form the chief theme of decoration are true precursors of the friezes of animals on the Persian tiles of about two thousand years later; for they show the same effective composition and the same remarkable truth to nature. A small Corinthian cup (Case K) is a fine, delicate example of that ware. Two bronze helmets of the seventh century B. C. (Case H 2) show the earlier, lighter forms of the "Corinthian style," of which a later development is seen in the next period (Third Room, Case J).

The archaic Greek period of the sixth century B. C. (Third Room) is represented by several excellent examples. One is a marble base with an incised lotos design (Pedestal R 2), intended to serve as a support of a statue. Three beautifully modeled bronze feet of a candelabrum terminating in squatting figures and a handle in the form of a youth bent backward (Case O) are full of the vigor of this exuberant period. An interesting piece is a bronze statuette of a warrior (Case J) of curiously elongated proportions, wearing helmet, cuirass, and greaves. In the same case

is a bronze helmet of the later "Corinthian" type with a delicately executed spiral pattern along the edge. Of the three new black-figured vases the most important is a large amphora with a marriage procession (Pedestal R 3) which was acquired at the famous Hope Sale in London in 1917. A kylix with a merry band of satyrs and maenads (Case F) is an unusually fine example, both as a piece of pottery and from the point of view of decoration. Each of the little dancing, frolicking figures is full of the charm and dainty finish which make the archaic period perhaps the most popular in Greek art. A skyphos (a deep drinking cup) is decorated with an unusual subject—Nereus, the old man of the sea, riding a hippocamp (Case A).

A marble head of a youth dating from about 480 B. C. is a welcome addition to our late archaic Greek sculptures, being the only marble head in the round of that period in our collection. It has been placed in the Fourth Room (Pedestal L 2), where it can be conveniently compared with the bronze disk thrower of about the same date. The only other additions to the Fourth Room are a little bronze herm (Case A), perhaps a Roman copy of the famous Hermes Propylaios of Alkamenes, of which we already possess one replica; and a red-figured kylix (Case K) with an entertaining representation of schoolboys with their teachers.

The bronze statuette of a bull belongs probably to the late fifth century and has accordingly been placed in the Fifth Room (Case K). It shows the finely simplified modeling which distinguishes the Greek examples from the more numerous and more commonplace Roman products. Three exceptionally fine red-figured vases also belong to this period. One is a hydria, acquired at the Hope sale, with the interior of a woman's apartment (Case J), showing women spinning, conversing with men, and accepting presents from Cupids. It is a well-known piece, having been published by Tischbein more than a century ago. A hydria with Eros putting on a lady's sandals (Case C) ranks among the best products of Athenian vase decoration in its exquisite fineness of line; but it is unfortunately badly broken. A lekythos (oil-jug)

has a scene of a woman giving a drink to a departing warrior (Case G).

In the Sixth Room there are several notable additions. The most important is the marble statuette of a boxer (Pedestal J 2), of the beautiful, delicate style of modeling prevalent during the fourth century B. C. He is represented in the act of winding leather straps round his head for protection in his calling. A statuette of Aphrodite conceived as bending down to loosen her sandal (Pedestal M 2), is a Roman copy of a famous fourth-century original. In spite of its mutilated condition, it still conveys the evanescent charm of the Praxitelean school. The bronze statuette of an athlete (Case E), in a harmonious pose, is perhaps the best Greek bronze of the fourth century which we possess. Two other pieces of this period are an Apulian vase in the form of a duck (Case P), and a Tanagra statuette of an old nurse (Case K).

Our Hellenistic bronzes (Seventh Room) have been enriched by two important examples—a statuette of a negro boy of the fresh, spirited modeling so characteristic of this period, and a bust of Zeus wearing the aegis on his shoulder (Case C). A little gilt terracotta statuette of a dancing girl (Case J) will be a charming companion to the dancing figure from Tarentum which has enjoyed such popularity among both the children and the general public; and the terracotta statuette of an old woman (Case J) is an interesting addition to our caricatures.

Three bronze statuettes of exceptionally good preservation covered with a fine patina have been added to our collection of Roman works (Eighth Room, Case J). They represent two priests and a Lar, or household divinity; though the types are common, it is rare to find such good examples of them. A group of silver and bronze objects (Case C) is of special interest as having been found at Boscoreale, the place in which the frescoes in this gallery were discovered. They consist of two cups, a jug, a ladle, and seven spoons, all of simple, graceful shapes. The most important new accessions in this room are fourteen Arretine moulds, of conspicuously high

quality, and most of them in a good state of preservation. We have had heretofore only a few examples of this important ware, but this addition makes our collection an important one. These moulds with their charming representation of satyrs, dancers, banquet scenes, birds, etc., will be welcome not only to the appreciative public but also to the craftsmen of the country, who have already made many interesting experiments in adapting such material to their needs.

In the Ninth Room we may mention as a recent purchase a terracotta cup with a beautiful silver-green glaze (Case D). It is an uncommon shape and thus adds interest to our important collection of glazed Roman pottery.

In the Gold Room (Gallery II: C 32) in the semicircular case opposite the entrance will be found several beautiful new pieces of jewelry—a pair of gold earrings ending in lions' heads, of the fourth century B. C., a gold fibula of the seventh century B. C., and an effective though more coarsely worked gold bracelet with glass inlay, of the late Roman period.

Both in periods and in materials these new acquisitions cover a wide range, comprising as they do marbles, bronzes, vases, terracottas, and jewelry from the ninth century B. C. to the third century A. D. And yet, viewed as a whole, in spite of the separation of centuries between many of them, they are clearly the products of a homogeneous culture. Thus the dancing satyrs of the black-figured kylix, the archaic marble head of a youth, the graceful women on the late fifth-century vases, the fourth-century marble boxer, the Hellenistic bronze of a negro boy, the dainty figures of the Arretine moulds, are essentially of the same spirit, though in composition and modeling they show widely different stages of development; for they were all produced by artists highly sensitive to the beauty of the human figure, delighting in its adaptation to all forms of art, and guided throughout by reverence, a love of simplicity, and a natural directness. He who takes pleasure in the beauty of form, of line, and of composition will obtain from them the pure enjoyment which only masterpieces can give. G. M. A. R.